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THE DECORATOR AND FURNISHER.

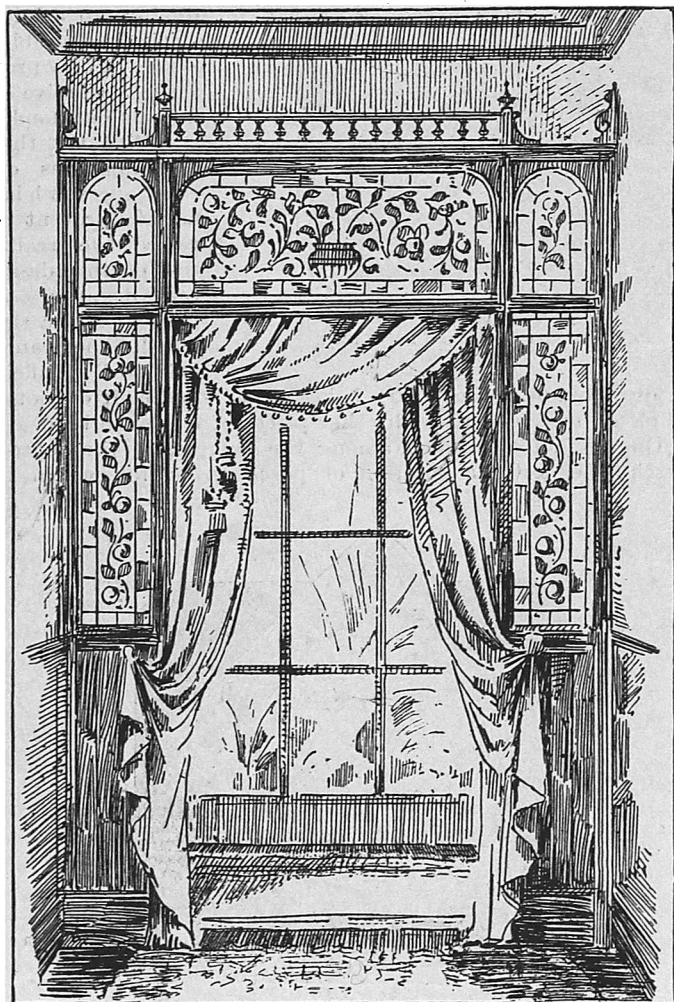
classic ceramics, and with a fineness of grain brought to perfection by the technical progress that has recently been made. We would add that in the invention of modern motifs this house has been inspired by the beautiful designs of Persia and Japan. Many of their services and decorative ceramic pieces illustrate the ideas which we have set forth above. We have therefore had to mention them particularly, and we shall elsewhere have occasion to return to the manufactures of Messrs. Utzschneider & Co., apropos of the kitchen, and particularly of the bathroom, where their remarkable decorative tiles are particularly appropriate, improving in a wonderful manner the effect of these rooms, the decoration of which is so difficult.

We would mention the grand depot of porcelains for the care and minuteness with which it is kept *en courant* with all the new styles in ceramics, not only of France but also of England, where the art is very independent and therefore original and full of personality.

We would also cite the imposing and always decorative models of Messrs. Haviland & Co., whose factories at Limoges and Auteuil are typical establishments of ceramic art.

(To be continued.)

A LONG NARROW parlor or hallway with a window at one end, can be largely shorn of its tunnel-like impression by erecting a woodwork screen at a distance of about eight or ten feet from the window, similar to that shown in the accompanying sketch. The screen has leaded lights on the top and sides, and there is no necessity for it coming up close to the ceiling, which will improve the ventilation. The drapery can be arranged as shown, and may be of a plain material of a color to match. If



the stained glass is too expensive "glacier" window decoration may be used instead, which will give similar effects. There ought to be two narrow seats, not shown in the sketch, between the window and the woodwork of the screen, which will transform this part of the room into a very cosy apartment. A few flowers in vases standing close to the window frame will complete the artistic effect of the recess.

THE DECORATOR AND FURNISHER costs only \$4 per year.

ART NOTES.

BY M. F. HARMAN.

PERMISSION has been given to Mr. and Mrs. Stanford to have copies made of the historic paintings in Italy, Russia and Belgium, the work to be done by the Court painters, and each picture to cost \$5,000.

Four hundred thousand dollars is to be expended in this way for Stanford University, and every masterpiece is to be embraced. The size is to be that of the originals in every case, and even the frames are to be an exact imitation.

There has been a decided revival of miniature painting, and Mr. W. Wallace Scott has just finished a miniature on ivory of Mrs. Pierre Lorillard, which is highly commended for its exquisite finish and coloring. Mr. Scott was a fellow student of Tenniel at the Royal Academy in London.

Mr. John Armstrong Chanler, the founder of the Paris Prize Fund, first became interested in the project through the help he rendered a fellow countryman in Paris some years ago. He was a student of international law at the time, and the young painter whom he met in the Latin quarter was quite without funds, and on the eve of giving up his studies. Mr. Chanler not only helped him at the time, but guaranteed him a five years' annuity. Mr. Chanler has raised in New York and Boston a fund sufficient to keep a young artist in Paris five years.

Amélie Rives, who is the wife of Mr. Chanler, is to continue her art studies in the autumn at her old home in Castle Hill, Virginia, under the tuition of Mr. Lasar, at whose school in Paris she has been a pupil during her residence in France.

Nearly 10,000 of the drawings of George Cruikshank were left to the British Museum by the will of his widow, who has lately died.

The fine Japanese art collection in the Museum of Fine Arts in Boston is the outcome of the energy of Mr. Morse and Mr. Fenelosa. The latter has just returned from a long residence in Japan, where he made the collection of which he has now the special care. It is said that he taught the Japanese nation to know and value the history of their own art in the school which he established at Tokio.

A new invention which is described by a California paper for decorating glass and porcelain has recently been patented in that State. A sheet of glass or porcelain is covered with an emulsion, and after being subjected to a dry heat is placed over a photograph, engraving or any kind of drawing. The glass, after being sensitized, is exposed for three minutes in a strong sunlight. After this it is developed with ceramic powders of any color desired. The dry powder is sifted evenly, the right color in the right place, and brushed over with a soft brush. Gradually the images develop green foliage, brown trunks and branches, true to nature. When the image is thus developed a thin coating of flux is applied, the plate is fired, and the picture is permanent.

A LITTLE CAREFUL study will enable any woman to tell the really good from the inferior china. The bargain counters in the china departments of the dry goods stores offer very little that would not be dear at any price. Yet to the uninitiated, the plates for nineteen cents compare very favorably with those that cost \$1 or \$2 each. One can never know too much, and knowledge of this kind is worth acquiring. Every housekeeper takes great pride in having her china closet well filled, and with careful expenditure \$100 or \$200 will give her a good stock.

THE SALES in French china probably exceed all others. The Limoges ware compares very favorably with the more expensive kinds. Handsome fish sets of it with heavy burnished gold borders are from \$9 to \$40, a really beautiful set of sixteen pieces costing \$15. Game sets in this ware are from \$10 to \$90, and large dinner plates from \$15 to \$20 a dozen. Dessert plates in various colors, from \$1 to \$2 each, are very desirable. Chocolate cups and saucers, cream tinted and decorated, in raised gold, are \$18 a dozen. This china has a very smooth surface and looks almost like glass. A set of German china in white and gold, containing one hundred and thirty-six pieces, is marked \$125.